

DANCE DIGEST

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HELEN KUNIS

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- Dance Masters of America, Inc.
(Center pages)

- 33 Dance Masters of America Club 13

MISCELLANEOUS

- 27 A Dancing Vacation
- 10 J Dance Notation
- 35 Eva Varady
- 23 Carmel Ballet Summer School
- 15 Dance Caravan

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- 32 Windsor Ballroom Records

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- 19 Lew Serbin Dance Art Co.

INDEX

- 4 The Presidential Inaugural Ball's Aubrey Haines
- 8 Let's Have a Lua
- 10 San Francisco Dance Beat Richard Seymour
- 17 Danseur Noble
- 22 New York Dance Report D.N.S. Russell
- 26 Roseland's Wall of Fame William D'Albrow
- 32 Did You Know? Homer Babb
- 33 Dance Teachers' Associations
- 34 The Dance In New York (Reviews) Bill Hooks



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THE PRESIDENTIAL

INAUGURAL BALL STORY

by Aubrey Haines



At the height of festivities at President Eisenhower's first inaugural ball in 1953 a guest needed an hour to fight his way into the re-decorated Washington Armory and twenty minutes to fight his way out. Ten thousand guests had so jammed space, which fire laws limit to 5,300, that until the President left his spotlighted box at 11:25 p.m., it was impossible to dance.

A second ball that evening was held at Georgetown University Gymnasium. The floodlighted red-brick building had a wedding-type canopy up to the front door. The gymnasium was beautifully decorated in blue and gold, colors of the Presidential flag. "There are more hoop skirts than in *Gone With the Wind*," someone observed. The many floor boxes which were filled seemed like cattle stalls at a county fair.

Early in the evening couples began dancing on the floor to the music of Guy Lombardo, followed by that of Noble Sissle. As the gymnasium became more and more crowded, fewer persons were able to dance. By midnight isolated groups danced on the outer edges of the floor, the mass of people having stopped in their tracks. Scarcely any movement was seen in the whole gymnasium as Jack Morton and his orchestra played to an immobile throng. A young woman, carrying two paper cups of orange punch, pushed her way slowly through the crowd, finally spilling them down the neck of an elderly man who wore a large badge that read, "Inaugural Committee." "Terribly, terribly sorry," the young woman said. A voice from the loudspeaker urged people not to smoke on the floor.

About twelve-thirty President and Mrs. Eisenhower arrived, and a tremendous cheer arose from the floor. The Air Force Band played "Hail to the Chief." The President was solemn until the music was over; then he broke into a grin. Sitting down, he began drumming his fingers on the rail of the box, preoccupied and thoughtful.

Mrs. Eisenhower, full of fun, detected friends on the floor and waved frantically, tugging at the President's sleeve. He tried to recognize them but could not. Their son John put on dark-rimmed glasses and peered at the crowd. The crush on the floor was impossible to get through. Seven thousand persons were just standing around staring up at the Presidential box. Stepping onto the stage, Lauritz Melchior sang *The Star Spangled Banner*. Then Gladys Swarthout sang *Bless This House*. The West Point Cadet Glee Club sang to President and Mrs. Eisenhower, and about one-fifteen the Presidential party left for their new home on Pennsylvania Avenue.

Decidedly an American institution the Presidential Inaugural Ball was invented by the people for the people; the President is merely an excuse for its existence. That his presence is not absolutely necessary for its success has been proved in the past when the chief magistrate has seen fit to plead fatigue after the trying ordeal of his inauguration and absent himself from the evening's revelry. While few Presidents have taken this step, some have come as nearly to it as they dared if they would please the public. They must at least come and take a turn about the ballroom, display the "inaugural gown" of the new First Lady, swallow an ice, and stay long enough for the band to play *Hail to the Chief*, then they head for the limousine, which drives swiftly to the White House and deposits a very tired party upon the portico.

Inaugural balls date from the very beginning. There was a ball when George Washington was inaugurated in New York in 1789. But, owing to the pressure of other demands upon his time, it did not take place until March 7. Washington attended and performed a minuet with Miss Van Zandt and danced cotillions with Mrs. Peter Van Brugh Livingston, Mrs. Maxwell, and others.

There was no ball at his second inauguration because of its extremely quiet character. Neither was there one when John Adams took office, because of the general grief over Washington's departure. No mention of a ball is found when Thomas Jefferson was inaugurated, but there was one when Madison came in. Since then there have been few breaks in the custom.

Four hundred guests gathered at the ball held in celebration of James Madison's inauguration at Long's Hotel on Capitol Hill in Washington in 1809. About 1802 a number of young Washingtonians organized the Washington Dancing Assembly, giving parties regarded with high favor. When, seven years later, a President whose wife had been for eight years a bright star in the social firmament was to be inaugurated some members of this assembly determined to arrange for an official ball to close the day's ceremonies. Called an "Inaugural Ball," the announcement said that it would be "a dancing assembly." Admission was to be by ticket, but not all who could pay the price could buy tickets, for they were obtainable only through the managers of the ball.

The ball opened promptly at seven o'clock, and soon afterwards the music played "Jefferson's March." He who up until noon of that day had been President entered the room, accompanied by his private secretary.

"Am I too early?" Jefferson asked a friend. "You must tell me how to behave, for it is more than forty years since I have been to a ball."

Soon the music struck up "Madison's March," there was a hush in the ballroom chatter and a general crowding towards the door, and the President and his party entered. Whatever Dolly Madison said or did seemed to please the people. Captain Thomas Tingey handed her a dancing card. "But what am I to do with it?" she asked. "I do not dance."

"Give it to your neighbor," he said.

"Oh, no," she replied. "That would look like partiality."

"Then I will," said the captain, and he gave it to Mrs. Cutts, Dolly's sister.

Some of the guests at the ball must be noticed. Among them were Robert Goodloe Harper, a politician and an author, but more noted as a fop. Wearing monstrous knots of black ribbon on his shoes, he was scented "like a milliner," as a contemporary wrote. The leading local celebrity at the ball was Robert Brent, Mayor of Washington and paymaster of the Army. With him was his daughter, Eleanor Brent.

To get to the ball, Mayor Brent rode over an unpaved street full of holes and deep with mud and along Pennsylvania Avenue, which in reality was a dangerous bog. The coach plunged and rocked, and to passers-by it looked as if the feathers and plumes in Miss Brent's headdress were being tossed in an angry sea.

Shortly after dark the coaches began to arrive at the hotel. Some were fine vehicles, with proud black coachmen and footmen on the box, wearing liveries adorned with large gilt buttons bearing the crests of the families to whom the servants belonged. Jefferson, not remaining more than two hours at the ball, left before supper. The rooms became more and more crowded and the heat intolerable. As the sashes of the windows would not come down, panes of glass were broken to let in air. When the managers of the ball asked President Madison to stay to supper, he replied that he would be happy to do so. Then he added for Mrs. Smith's ear, "But I would much rather be in bed."

Immediately after supper the President's party left. Then, the rooms being less crowded, dancing really began. Quadrilles, reels, and other country dances held sway until midnight. Then—as Sunday morning had come—the fiddles stopped, coaches and hacks were called, and the inaugural ball was over.

Perhaps no feature of the inaugural ceremonies is of such interest to visitors as the inaugural ball, where the most humble citizen having the price of a ticket may, in theory, meet upon a social plane the incoming head of the nation. The word "ball" is scarcely an exact description of the affairs that have taken place since the turn of this century. Dancing is almost out of the question, but there is always a great demand for tickets.

This ball is not official in the sense of being arranged by the Federal Government but is under the control of the Inaugural Committee, composed of citizens. For years since 1885 the Pension Office Building was used for these recurring events, there being at the time no auditorium or other building suitable for such large

gatherings. However, such use of the building necessitated the stoppage of work by the clerical force for ten days to two weeks. This caused much opposition to the balls being held in this building.

James K. Polk attended neither of the two balls given in celebration of his inauguration in 1845. A temporary building was used in 1857 for the inaugural ball of James Buchanan. For years afterwards citizens spoke of the decorations, which consisted of the flags of all nations looped and festooned, the ceiling being hidden by a white cloth over which gold stars were scattered.

The ball at President Grant's second inauguration was a sad failure. It had been planned on a most elaborate scale, and a large building had been erected in Judiciary Square, but the weather was intensely cold. The building was constructed of flimsy material and unheated, and the price of tickets had been advanced to a price unheard of in 1873: twenty dollars. Few persons attended, and those who did left early.

President Cleveland was the first to have his ball in the Pension Building. More than 8,000 citizens attended, as many more being refused tickets. The Pension Building was particularly adapted for occasions of this nature, being extremely large and built about an open, glass-roofed court. The floor area of the court was about two-thirds of that occupied by the entire building. Wide galleries on all four sides of the court permitted many to be present who did not wish to mingle in the crush on the floor, and there was unlimited opportunity for effective decoration. These decorations, consisting of banks of ferns and flowers, festoons of electric lights, and drapings of bunting, did not vary strikingly in the nineteenth century, except in the colors used. Five thousand persons could be present in this building without crowding. The proceeds of the balls of the 1800's, being large, were devoted to paying for fireworks and other expensive features of the celebration not provided for by Congress.

After his first inauguration Jackson unwisely invited all his friends up to the White House and gave them not only a reception but a bountiful meal. Even "Old Hickory" qualified before the onslaught of that hungry horde and called it unfortunate when a man could not get something to eat in his own house. He and the Vice-President were obliged to make their dinner from a sirloin steak, which was raw until after the crowds had left.

Realizing that Jackson would not be imposed upon a second time and not wishing to disappoint the public, a committee arranged for a ball to follow his second inauguration. The attendants were more orderly than those received by Jackson at the White House.

Martin Van Buren had two balls given in his honor. However, the one which he attended was forbidden the average person because of the high prices asked for tickets. The inferior ball went on merrily despite the chief executive's absence, but he made many enemies by this slight and added to his reputation of imitating royalty.

Three inaugural balls were held on the night of Harrison's inauguration. He opened the one at the Assembly Rooms and danced with several belles, then visited the smaller balls, not even neglecting the one where tickets sold at a dollar apiece. Here the women's

(Continued on page 16)



LET'S HAVE A LUAU



Are your dance party ideas becoming stale?

Looking for an exotic setting far from the everyday world? Taste tingling foods, easy and fun to prepare? Delicious new drinks?

An Hawaiian luau may be your answer!

Picture your home or studio transformed into a lush tropical paradise . . . your guests dressed in the fashions of the "Islands" . . . rhythmic, haunting Hawaiian music in the air. Few—if any—party settings match it!

"Luau" means feast in Hawaii—but in 49 other states it spells a sparkling party idea. It can be simple and informal—for a handful of friends . . . or an extravagant affair at a country club. And you can hold it indoors or out.

How to host your luau? No matter where you have it, start with decor. A lush tropical atmosphere is a must! A good way to start creating this mood would be to drape a lei on yourself and each of your guests. A lei is a garland of flowers worn around the neck much like an oversized

necklace. Today, fast jet planes make Hawaii's exotic orchid leis available anywhere in the United States.

As an added party touch, some hosts ask guests to string together their own leis . . . and award prizes for the most attractive ones. Again, thanks to the jet age, real fresh Hawaiian orchids are now available for as little as a dime!

Floral displays and greenery on long low food tables can serve as the centers of attraction. Inexpensive fishnet covers a lot of area and is especially effective for softening walls and ceilings. Additional color and fragrance? Try fresh pineapples, bananas and coconuts. And one more touch: fresh Hawaiian ti leaves, anthuriums, ginger and bird of paradise bring the enchanting spirit of our newest state right to your living room.

Ti leaves, by the way, are broad waxy flora from Hawaii that can also be used for a special surprise. Just remove the ribben from your typewriter, insert the leaves as "paper," and the keys will perforate them into

unique legible menus.

These leaves may not be available at your local flower shop but can be ordered from Orchids of Hawaii, Inc. in New York. The organization's services are also geared to provide anything else you'll need for your luau—from coconut hats, fishnets, hula skirts

Men can achieve the same Island look best with lava lavas—brightly colored wrap-arounds. But these Hawaiian trappings aren't really necessary to highlight your party—casual clothes you'll find in your closet will do very nicely.

The same applies to the next



and paper lanterns to dried starfish, torches and tapa paper, ideal for table and wall decor. And all at a minimal expense!

After decor, plan your costuming effects. Sun dresses for women and casual wear (bright sport shirts, slacks) for men are most appropriate.

If you'd like to "go one better," sarongs add a delightful authenticity for the distaff side... so do muumuus (sack-like floral Mother Hubbards) and holokus (princess gowns with long trains.) There's also the well-known grass skirt—a most popular costume.

step in party-planning — your feast. Have your guests sit cross-legged at the low dining table where they'll taste savory Island dishes that are easy to prepare.

You need little imagination; perhaps create nothing more complex than roast pork cooked with pineapple slices for a native-type cuisine. A gourmet's cookbook will reveal many Island dishes with ingredients that are readily available at most corner stores. And authentic exotic foods may also be available.

There's lomilomi salmon, for example—chilled in tomato and onion sauce; macadamia nuts

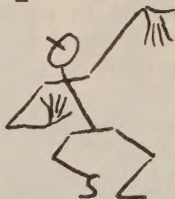


Richard Seymour

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The seven-week, 25-performance Spring Season of the San Francisco Ballet Company at the Alcazar Theatre was another artistic and, as much as one would expect of a ballet event nowadays, financial success. Presenting four performances per weekend, two evening programs taking place on Friday-Saturday evenings with matinees on Saturday-Sunday afternoons, the company drew amazingly good crowds consistently, building up to SRO, overflow houses for even the matinees during the final weeks. Only the Moiseyev and Bolshoi groups have been as popular here, and, indeed, most companies will not chance more than a few performances in the area and even then don't draw well.

In exchange for the enthusiastic hometown backing of the company's ambitious and really quite daring season, the troupe presented a well-chosen, artistically mature, very well danced and terrifically entertaining series of performances. The much ballyhooed new jazz

(so tasty!); poi; baked sweet potatoes; baked bananas and fresh pineapples. Serve in coconut half shells—and leave the silverware for more formal occasions.

For liquid refreshments, try fruit punch—blended pineapple, guava and lime juices.

Hors d'ouvres? Native "pupus!" It may sound hard-to-obtain, but all you need are coconut chips, barbecued meats on bamboo sticks and shrimp dips—readily available and delicious.

After-dinner — music and dancetime. Hula lessons can be lots of fun with a prize for the best dancer.

Hawaiian movies are yet another form of worthwhile entertainment; they're available at many travel agencies, sugar and pineapple firms and the Hawaii Visitors Bureau.

Now that you have the idea ... have yourself a "hauoli manawa"—a "happy time!"

ballet "Original Sin" kept the public talking through the season and the work had to be given nine additional performances because of public demand.

The Spring Season initiated itself with another dressy, \$25 per-seat Gala Opening Performance on March 10. The program included Lew Christensen's "Danza Brillante," the Balanchine-Christensen "Variations de Ballet" and the premier of the boldly conceived Christensen ballet "Original Sin" with the 24-minute jazz score composed by John Lewis of the Modern Jazz Quartet. Libretto for the new work was done by the well-known local poet-critic-scholar, Kenneth Rexroth, and the designer is John Furness.

"Original Sin" evidently was intended by the company to be a "box office" piece, but one that had good, solid artistic qualities backing-up its considerable entertainment values. The company succeeded in giving us all this and even though "Original Sin" had some kinks in it, it emerged at once as a serious and mature effort, extremely well staged, that had imatinative thinking behind it. As an experimental effort, which it certainly was, the new ballet scored even higher. Christensen, although he created the modern American classic, "Filling Station," the first really all-American specimen of balletic art, had never before done a jazz-ballet. John Lewis had never before composed for ballet, nor had John Furness designed for ballet. Rexroth's libretto was also his maiden effort in this area. Some of the dancers had jazz-ballet experience, of course, but it's doubtful if any had had any *strict classical* ballet experience to jazz music, and "Sin" was definitely in the classic ballet mold. Christensen's choreography, being infinitely musical, is not of the "street

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scene" or "switchblade" variety of jazz-ballet.

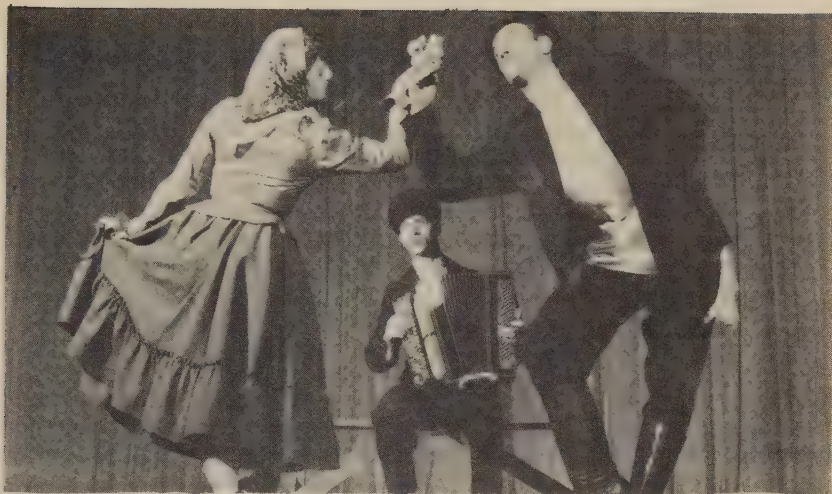
The choreography and dancing are delightful. Costumes and decor are well-integrated with dance, music and story. Typically, Christensen has conceived the work in disarmingly simple, musical style. Yet the work is as adult and sophisticated as the Dickens and follows Lewis' brainy, "easy" score in an enchanting manner. If you follow "Original Sin" probably you'll find yourself getting the same *kind* of pleasure and challenge as you would get from a Miro painting. Light and refreshing in outer form, full of sunny, bouncy energy, but always artistically muscular on the inside. Sally Bailey, looking lovely as usual, interprets the role of Eve perfectly. It is the type of thing she does best and her dancing of Eve's emergence into the world from Adam's side and of the beautiful love pas de deux is really wonderful to watch. It's too bad she doesn't get a chance to dance more roles of this type. Roderick Drew does nicely as Adam and acts particularly well. Michael Smuin makes an excellent serpent in the role of Temptation. The choreography for the temptation scene, incidentally, is a marvel of simplicity, economy and sustained suspense. With this passage we can really see why Christensen is a master choreographer. Almost anyone else who fancied himself a choreographer (and nowadays who doesn't fancy himself one?) would, if you told him you needed a temptation routine for a ballet, immediately begin to conjure-up a great formless, sticky, gooey, behaviouristic, sociological, semantical, adolescent mess of irrelevant, witless, vapid, sexless and *untempting* quasi-choreography. On-stage it would look like an obscene platter of spaghetti. But Christensen knows the *essence* of temptation and how to abstract this essential meaning into exciting movement.

Balanchine's "Symphony in C" and "St. George and the Dragon" done by Christensen to some enchanting Hindemith music for wind instruments were the other new ballets of the season.

The latter work is one of the company's lightweight "french-pastry" ballets. It needs a little souping-up as yet, but it definitely is a valuable addition to the repertoire.

The productions of "Symphony in C" were very well danced. This beautiful work demands technique and style and the local company gave it both. Jocelyn Vollmar, Roderick Drew, Fiona Fuerstner, Michael Smuin, Kent Stowell and a very promising newcomer to the company, Finis Jhung, did especially well. Some of the corps work was uneven, but not nearly so much as one would expect from even a good company that attempts an honest rendering of a ballet of this sort. Then, too, some of the corps, mainly the girls, were very impressive. A few soloists had their troubles also. But the important thing about the company is that all the dancers are *one hundred percent dancers* and the rare occasions when some of them do err, they do so on the side of youth—not on that of technique, really, or training. Tony Duquette's costumes—which the ballet doesn't need—are excellent for the girls and not excellent for the boys.

Perhaps the most concentrated moments of gasping, applauding approval by audiences for individual dancer artistry during the season came whenever Michael Smuin tossed-off the flashy male variation in the Christensen pas de trois, "Divertissement d' Auber."



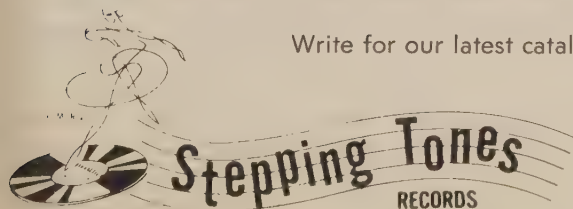
Soloists Irina Konyeva and Mikhail Shishkin appearing with the spectacular Moiseyev Dance Company at the San Francisco Opera House, June 15-17 under the S. Hurok management.

Not since Vasilief, the jumping pride of the Bolshoi, danced here has a male dancer been so obviously the apple of the audience eye for seemingly fantastic, bounding elevation work. Smuin had a quite palpable, kinesthetic and direct effect on his audience every time he left the ground to execute his clean, powerful entrechats, or to slam through the air with authoritative, beautifully-postured cabrioles that meant something. Upon arriving at the apex—and hanging there awhile—of his elegant grand soubresauts, Smuin was repeatedly met in mid-air with huge “ohs!” and a few “uccckks!” of complete, sincere amazement from the audience. Fiona Fuerstner and Virginia Johnson

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also contributed excellent dancing to this very popular little piece.

"Danses Concertantes," Christensen's exquisite ballet—certainly the finest thing of its type in ballet today—to Stravinsky's score, was seen several times. Kent Stowell has taken over what might be considered the lead male soloist role of the piece and dances the wonderful third variation—what a beautiful concept this is, especially for the delectation of the human being—with Jocelyn Vollmar, who is terrifically appealing as she interprets some of the finest choreography ever devised for the female dancer. As a passing thought it is curious to observe the effect Stowell's entrance has on the audience. He comes in from the downstage wings with an utterly amazing leap—his jetes are the highest in the company and he outjumps *anyone* in the Bolshoi—that should make any house rock with gasps, and he is met with almost absolute silence. It is to his credit, as it is to the credit of all the company's men, that he effectuates his jumps with no grandstanding and with control and dignity, so that when he does accomplish a feat of brilliant technique it is not for the applause. But he really does deserve some spontaneous vocal approval for his effortlessly executed, handsomely profiled and completely unbelievable steps in elevation. Taking over Stowell's former part with Sally Bailey is Frank Ohman who is an extremely good dancer who keeps getting better with every performance. He is destined to be one of the company's two top soloists for certain types of classic roles, namely the danseur noble-prince type of part.

Other ballets of the season that enjoyed especial audience and critical admiration were "Con Amore," with Miss Bailey, Smuin and Julien Herrin outstanding; "Jinx," one of Mr. Drew's best vehicles, with Stowell and the excellent Christine Bering also dancing well; "Sinfonia," benefiting immensely from the work of one of the most responsible and intelligent dancers you'll find anywhere, Fiona Fuerstner, and also including first-rate interpretation of Christensen's beautiful lyric composition for the slow movement of the piece by Stowell and Miss Vollmar; "Caprice," "Lady of Shalott" and "Swan Lake." Only one bad apple: the "Esmeralda Pas de Deux," and even that was superbly danced by Miss Vollmar.

Individual dancers not noted yet who also stood out include Paula Tracy, who is as lovely a girl and a dancer as one would ever expect to see and who brought a fresh, wonderfully smooth and feminine attack to bear on all her solo roles; Sue Loyd, dynamic and articulate particularly in roles that called for definite approach; Constance Coler, particularly effective in "Con Amore," and Barbara Adams, Patricia Prager and Mimi Wallace, who, with Miss Loyd, did a wonderful Pas de Quatre in "Swan Lake" and, as with the rest of the company, danced well in general the entire season.

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ADDITIONAL SURPRISES

Which we cannot mention at this time for, just like last year, they will surely be copied.

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(Student and Teacher sessions will be held in separate ballrooms)

Pittsburgh June 17-18-19 — Webster Hall Hotel
Indianapolis " 22-23-24 — Sheraton Lincoln Hotel
Kansas City " 26-27-28 — Hotel Continental
Dallas July 1- 2- 3 — Baker Hotel
Cleveland " 7- 8- 9 — Statler Hilton
St. Louis " 11-12-13 — Coronado Hotel

Portland July 17-18-19 — Memorial Coliseum
San Francisco " 20-21-22 — Sir Frances Drake Hotel
Las Vegas " 24-25-26 — Dunes Hotel
Denver " 28-29-30 — Shirley Savoy Hotel
Boston Aug. 6- 7- 8 — Bradford Hotel
New York " 10-11-12 — Sheraton Atlantic Hotel

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(Continued from page 7)

dresses rustled with starch, and the men's pumps squeaked as though in pain.

Arrangements for the Buchanan ball were as perfect as any ball held up until then. The weather—mild and breathing of spring—added to the enjoyment of the people, who attended the one official ball held in Judiciary Square. Harriet Lane, the President's niece, was called the belle of the evening. This ball has been recorded as the first really dignified and satisfactory inaugural ball held.

After Grant's first inauguration a ball was held in the north wing of the Treasury Department. The arrangements for the comfort of those persons present were very poor. The wraps were left to the mercies of men who were daily employed as "unskilled laborers" in the Department, and they put away the wraps of the guests very unskillfully. During the evening the dancing raised small sandstorms from the floors, and sneezing and coughing were heard mingling with the band. There were more sneezing and coughing when thousands of guests could not get their wraps. Many women departed in tears, shivering before the rain's beating from the north-east and penetrating their ball gowns. Horace Greely, present on this occasion with his white beaver, was obliged to go home bare-headed.

The committee decided that there should be no complaint about lost garments when Grant's second inaugural ball was held. A temporary building 350 by 150 feet was erected in Judiciary Square. Lockers for wraps were properly marked off by boards. However, the lockers were not needed, but the wraps were. For years afterwards when Washington inhabitants discussed the cold days their city had, they never failed to recall the day of Grant's second inauguration. The thermometer got no higher than four degrees below zero that day. When night fell and a wind came howling along at twenty miles an hour, the misery of those persons exposed to it was beyond description. Imagine, then, the plight of those persons who attended the inaugural ball in a building of canvas and laths, with no provision for heat!

Thousands of persons all over America who read accounts of the inaugural balls in their home papers may envy those who attend, but they need not feel deprived. It is not worth the effort and expense of trying to attend one. A most public affair, it can be attended by anyone who can pay the price of entrance. One may go dressed to see and to be seen, but he is most likely to accomplish neither for the great crush. As for dancing itself it is practically an impossibility.



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Danseur Noble

In a thin wedge of midtown Manhattan last week, most of the populace seemed to be dancing—or watching. At the Metropolitan Opera House, Moscow's phenomenal Moiseyev Dance Company was playing to capacity crowds, while the waiting line for standing room coiled around the block. To the north, *aficionados* flocked to the spring rites as celebrated by Martha Graham and her dance company. But most excitement focused around Denmark's Erik Bruhn, a handsome, blond, well-muscled performer for the American Ballet Theater who not only has the best profile since Barrymore's but may just be the finest classical male dancer now before the public.

The Moiseyevs came to town with a towering advance sale (\$500,000) and a big reputation—based on their successful cross-continent tour of the U.S. three years ago. In 14 numbers (ten entirely new, including a hilarious spoof of rock 'n' roll), they gave their audience the full catalogue of spins and jumps, lifts, and meshed-gear movements that they are famed for. The Graham company offered two new numbers: a rollicking, Shakespeare-inspired romp called *One More Gaudy Night*, and *Visionary Recital*, a somewhat murky exposition on the three faces of Delilah (Awakener, Betrayer, Seducer) in which Martha Graham (as Awakener) triumphed over her 67 years with a modicum of disciplined effort. Neither of them was topflight Graham but both were performed with top-drawer skill that kept overflow audiences applauding long after the curtain came down.

Technique Is Not Enough. The Ballet Theater has fallen off from its earlier, more sparkling days, but any shoddiness in its corps or weakness in the orchestra was forgotten on opening night in the performances of Erik Bruhn and Oklahoma-born Maria Tallchief. Appearing in the lead roles in *Miss Julie*, based on the theme of Strindberg's chilling play, they give one of modern ballet's truly electric performances—taut, technically polished, tingling with passion. The following evening, in the more elegant climate of *Swan*

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Lake, they were equally convincing, and had critics groping for comparisons with such a legendary dancing pair as Nijinsky and Karsavina.

Trained in Denmark, Bruhn leaped to fame in 1955, when he appeared in *Giselle* with the American Ballet Theater in a performance that Dancer-Choreographer Ted Shawn recalls as "one of the two greatest performances I've ever seen." Back home Bruhn, 32, is the idol of the Royal Danish Ballet, where he has brought new life to the classic roles reserved for a *premier danseur noble*. His



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ERIK BRUHN
Near the apogee.

technical credentials include a fine dramatic sense and an ability to leap with a high-arching grace, to turn with cat quickness and fluidity on the ground or in mid-air, to project emotion with vivid movements of arms, legs and body. But Bruhn long ago became aware that "technique is not enough," and he is remarkable for the feeling of tension he can convey by his mere presence. Poised and trim (5 ft. 7 in., 140 lbs.), he somehow rivets an audience with the promise of action before he has danced a step.

Greatness Is All. Bruhn devotes four months of the year to the Royal Danish Ballet, the rest to Ballet Theater and to a staggering round of guest appearances. When he accompanied the Ballet Theater to Russia last year, he was so applauded (one critic called him "the greatest male dancer to perform in the Soviet Union in the past 25 years") that the Bolshoi Ballet has invited him as a guest soloist for six months, starting next fall.

As Bruhn soars ever closer to his apogee, he spends restless nights reviewing roles in his mind. He has surprisingly little of the vanity that goads most performers; he does not want audiences to pay, he says, "only to see me jump." Furthermore, he would rather "be bad in

Seeing Stars?

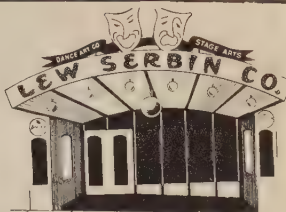
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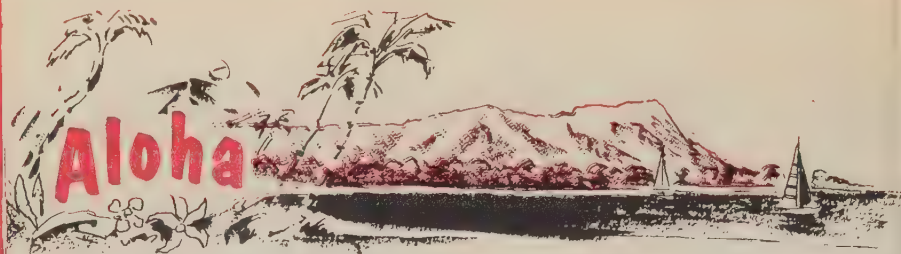
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good ballet than be great in a bad ballet.”
But to be great in a good ballet? To do it,
says Erik Bruhn, “it is important, even if
you performed a role the night before, to
think, ‘This is the first time this is going
to happen.’”

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NEW YORK

by
D.N.S.-Russell

dance report

Elna Laun has signed to choreograph the summer season at Tam-miment, Pa. despite a new policy at the mountain resort to sub-variety entertainment for the musicals of past years. Miss Laun has been engaged to stage opening and closing production numbers for the Wednesday and Saturday night floor shows plus organizing two full length dance concerts to be shown during the season. June 25 she takes with her six dancers, three girls, three boys of whom only one so far selected is Bob Holloway, picked as her assistant and whose experience includes understudying Glen Tetley recently in "Ballet Ballads" revival off-B'way . . . Rhoda Levine will choreograph "I Want You" at an indefinite date, probably fall production, at the Premiere Theatre off-B'way . . . Jim Russell returned to NYC April 1 from choreo. chores in Key West, Fla. . . . Clyde Gore plans a showcase production of "West Side Story" . . . Claud Christofolini completes an engagement with Marika Rokk in Germany and then joins Miroslav Miskevitch's ballet company in Paris on latter's return from NYC . . . The Country Dance Society of America holds its 35th annual spring festival May 6 in NYC . . . Choreo. Anna Paulina still recovering from injuries caused by a hit-and-run driver as she crossed Times Sq. . . .

* * *

Elizabeth Weil, who was one of four dancers featured in the short-lived off-B'way "Feast of Panthers" at the 74th St. Playhouse, dances The Bride in the closing ballet of the Yemima Ben-Gal Dance Theatre March 26 at the West 51st St. "Y." The offering was titled "Fete Champetre" and included a pas de deux for Miss Weil with Mark Ryder as The Boy. Among works on the program were two by Val Quitzow including a solo performed by the choreo., "The Emperor in Command," in which the principal achievement appeared to be that it was a dance entirely without movement. Mr. Quitzow stood still throughout but displayed a fine muscular structure . . . Dancer-actress Claire Luce, who played the rose of Constance, wife of Oscar Wilde, in "Fease of Panthers," is not infrequently mistaken for her almost-namesake, ex-ambadress Claire Booth Luce . . . This once nearly profited Miss Luce The Dancer when she received a check intended for her diplomatic double, but at times it detracts from her publicity . . . For instance, as much as Time & Life might have profited by a glimpse of Miss Booth Luce

on the back of an ostrich, it was the other gal Ziegfield hired, and Fred Astaire remembers . . . Lillian Moore has returned from England and resumed teaching at the Robert Joffrey American Ballet Centre . . . The Centre's ballet company having completed its eight-week tour of the South and Mid-West plans a Far West tour next season . . .

* * *

June Taylor is this year's choreo. for Jones Beach, with the accent on Hawaii . . . Lucienne Bridou quit as head showgirl at the Latin Quarter to marry lyricist Bill Heinz . . . John Sharpe will choreograph for Vicki Crandall this year at Bowden College Campus, New Brunswick, Me. . . . Season starts June 26, dancers leave NYC June 19 . . . Shows include "Damn Yankees" and "Can-Can." Micheline Bardin's act at the Chardas was startling for a ballerina but big B.O. by nitery standards . . . The star can bump and grind as well as she can balance and chainer around a tiny spot, and she sings the naughtiest lyrics this side of Montmartre . . . There's some hope the clientele doesn't catch all the words . . . But the shimmying is as international as any waggle can be . . . Gloria Stevens says if she can find a biby sitter in time, she will dance the lead the Papermill Playhouse production of "Once Upon a Mattress" and assist with the choreography . . . Baby sitter or no, she's set for the same dual job for a TV spec. of the show choreod. by Joe Layton later . . . Her husband, Bob Hamilton, meanwhile is set to stage the Miss America contest this fall with his Hamilton Trio as a feature attraction . . . But first he goes to Europe to guest teach jazz for Kurt Joos at the Folkswangschule's Tanzabteilung (dance department) in Essen-werden, Germany. Guest teachers for modern and ballet are Lucas Hoving and Antony Tudor, this being Tudor's second stint . . .

* * *

Kurt Joos is currently engaged in forming a new concert group to be connected with the master class of his state subsidized school dance department . . . Among former Jooss students to join the group will be Dieter Klos, who leaves "My Fair Lady Cast" to sail May 16 . . . According to Mr. Klos, the group plans an extensive repertoire of original works modern and classical, will be comprised of about 15 people, all Jooss technique trained . . . Also on his way to Europe is choreo. Joseph Gifford, recently appointed head of

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Boston University's Arts Center dance department for the coming academic year, 1961-62, and assistant professor of dance of the Theatre Arts division. Mr. Gifford will be gone three months, leaving end of May to tour Austria, England, Germany and Switzerland in a teaching and observational capacity. He has been invited to teach American modern dance technique and choreography in Berne before the Swiss Association for Dance and Gymnastics, to teach in schools and colleges in England, and attend two congresses. As U.S. delegate for lyric theatre and choreography, he will attend the Third Congress of the Association of International Theatre Technicians in England and as observer attached to the ANTA delegation, he will attend the Ninth Congress of the International Theatre Institute in Vienna . . .

* * *

The Seattle World's Fair was to host Nelle Fisher's Littlest Circus in May . . . The Department of Parks and ANTA also are sponsoring appearances of this veteran show in greater New York area parks this summer and in June it will be seen in Europe in Italy and France. It will participate in the American Festival of Arts in Florence, as well as other Italian cities, and at the Paris Festival . . . Moiseyev at the Met. and Madison Sq. was the big dance news of the month . . . The choreo. arrived in New York April 8 with 10 advance members of his company to prepare for the U.S.-Canada tour to follow . . . The season opened at the Met. April 18 and the repertoire included a new work, "Makano, The Mischief-Maker," described as a Moldavian mass dance . . .

Emily Frankel returned to NYC the last week of March with her company, after a six week tour of the South and Middlewest which she reports was "mostly snow and wind." April 18, she began auditioning people to assist the company in its summer project at Green Mansions, where the dancers will divide their talents between company repertoire and the mountain resort's regular program of original musicals. Miss Frankel was preparing to leave for the resort in June, with the season opening June 25 and lasting 10 weeks. On return, she will be finalizing arrangements for her two next projects—a large American tour in January, which she will accomplish with a company of eight, and a European tour under European management. The Dance-Drama Co. will probably visit Italy, Greece, France, England and Germany, according to the choreo. . . . Shirley Broughton's Modern Ballet Co. performed April 15 with the Bronx Civic Opera Co. in "La Traviata," at Taft High School . . . Miss Broughton also announced a Dance Composition course at her school of Modern-Ballet on Fridays and a Music appreciation course taught by Ryan Edwards on Tuesdays . . . Dean and Sieglinde Crane became parents of a daughter, Virginia Easter Crane, seasonally depositer in her crib by, not a crane, but probably a stork in New York while Dean was with "Carnival" in Philadelphia . . . Ballet Arts director Virginia Lee has a cat called Bani whose birthday is formally celebrated each April 18—saucers de rigueur, mice optional . . . Joel Schnee is choreographing the Highland Park Music Theatre near Chicago this summer . . .

Larry Stevens held an invitational showing of his 15-min. ballet

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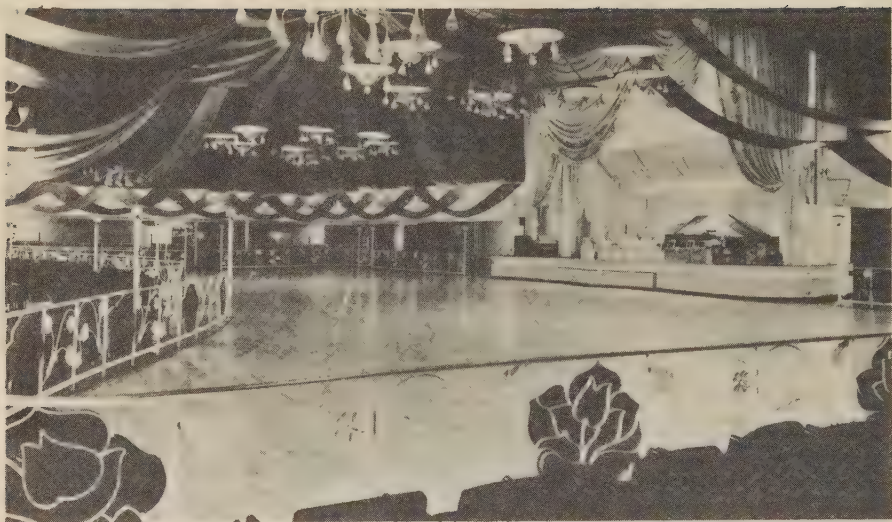
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in March at the Fedorova-Fokine dance studio for an audience of fellow choreos. . . . Salvatore Guida's pantomimic film "Mask," a Brandon release, received four Friday night showings through April at 133 Second Avenue off-B'way featuring excerpts from his La Via Della Commedia one-man show . . . Guest artists at the spring festival of the Phillips-Fort Studio of Theatre Dance April 7 included Talley Beatty, Walter Nicks, Sidney Poitier and Ruby Dee Davis . . . Fred Deconstanza and John Dill assisted in hosting with Buddy Phillips and Syvilla Fort . . . Leon Fokine returned prematurely from Ballet Mastering the Alicia Alonso Co. Iron Curtain tour, owing to illness . . . is recuperating in Washington near dancer wife Gloria . . . Tom Roba is among guest teachers listed for this year's Dance Educators of America meet in NYC . . . He teaches jazz at June Taylor school of the dance . . . June Richmond, American red hot momma who does a mean chacha with her act, has been guesting in Paris, France . . . American dancers Lenwood Morriss and Jerome Andrews are traveling with Les Ballets Modernes de Paris and doing choreography for the group . . . Judy Garland's husband has been drawing top American jazz attractions to the Paris Olympia, which he manages . . . Jean Erdman completed a solo tour of the Midwest and West in May and returned to NYC to complete work for a May 20 company concert at Hunter College Playhouse . . . Dancers were to include Donald McKayle and Mark Ryder, masks and costumes by Carlus Dyer. Lou Harrison composed a special score for "The Solstice," originally done by Miss Erdman in 1950.



ROSELAND'S WALL OF FAME

By William D'Albrow

There is little left to write about concerning New York City's Roseland Ballroom that has not been previously written. It was this writer's favorite place to dance in his early years, for there was no age limit at that time, if one wanted to attend a ballroom. Now, whenever I am among a group of dancers and the subject turns to the Roseland, nostalgia sets in, bringing to mind treasured memories that will remain with me forever.

Therefore it was with a feeling of anticipation during a recent visit to New York in the company of friends that I spent an evening at the New Roseland Dance City. The locality had been changed, the decor was different, but the warm feeling I used to experience long ago returned.

Seeking a theme to use for an article on this mecca of dance lovers, I thought of the picturesque ascending and descending plastic tent ceiling. But that wouldn't do. My friend Donald Duncan, editor

of Ballroom Dance Magazine, had used that. Then, possibly its fabulous history with its Dime-A-Dance hostesses, its Marathons and Harvest Moon contests? No! those subjects also had been used many times.

It was after an enjoyable evening of dancing and we were about to leave that my friends suggested I meet Mr. Abe Holzman, Roseland's host and M.C. who they thought, might have some suggestions.

I found the genial Mr. Holzman most cooperative. He showed me a show case displaying battered dance shoes of prominent stars, both past and present, who had danced there for pleasure. It was named "THE WALL OF FAME." Among them were the shoes of GEORGE RAFT, PAT ROONEY, VERA ZORINA, JOAN CRAWFORD, JACK COLE, RAY BOLGER, TONY DEMARCO and MAE MURRAY. This seemed to me the only feature that had not been exploited. Why not brief

autobiographies of a few of these stars? Quite probably such an article would interest even those who have never been to the Roseland. It might also serve as a reminder to dance enthusiasts throughout the country that there is more pleasure dancing in a ballroom than anywhere else.

What follows are brief stories of a few of the millions who have found pleasure and relaxation—and perhaps inspiration in dancing at ROSELAND DANCE CITY.

GEORGE RAFT — DANCER, ACTOR. Born in Hell's Kitchen in New York City in 1895. In his youth George frequented the ballrooms located in the Times Square district.

Gifted with an abundance of good looks, and endowed with a vigorous personality and possessing the ability to dance well, he participated in many dance contests held weekly at the Roseland, the Arcadia and other ballrooms, invariably winning first place.

At the height of the Charleston popularity, Raft was adjudged the Northern States Champion after competing with the top dancers of that era.

In 1923 at the Jefferson theatre, a vaudeville house in New York City, dressed ala Rudolph Valentino, George, with two dance partners did a Tango act. He was subsequently the dance partner of Margo. (Eddie Albert's present wife), playing the Paramount theatre in Times Square.

With an untiring energy of an ambitious young performer he worked his act simultaneously at three places—The Parody Club, The Del Fey Club and the Rivoli theatre. Variety, the amusement world bible in reviewing his act said—"The fastest Charleston dancer and surely the most sensational."

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His big break came when he was cast as a coin flipping bodyguard in the motion picture biography of Al Capone, titled "Scarface."

He danced and co-starred with the late CAROLE LOMBARD in several film productions. Among them were "TANGO" and "BOLERO." Having typed himself as the most realistic portrayer of gangster roles and finding that he was more in demand for these parts, George Raft put away his dancing shoes using them only for occasional T.V. appearances.

VERA ZORINA (nee Brigitta Hartwig) Dancer-Actress. Born in Berlin, Germany January 2, 1917. Studied dancing under Nicholas

Legat, and acting under Lina Abarbanell.

At the tender age of six she performed on a stage as a butterfly in a Flower Ballet in Kristiansund, Norway.

In 1933 as an obscure but beautiful soloist she was the Can-Can dancer in the Ballet Russe de Monte Carlo's "Boutique Fantasque" at which time Colonel Wasily de Basil, one of the directors, changed her name to Vera Zorina.

Setting a precedent Zorina was the first ballet dancer to be drawn from the classical field of dance, to appear and star in Broadway legit. and Hollywood cinema stages.

She left the Ballet Russe de Monte Carlo to play the part of Vera Baranova in "On Your Toes" in Feb. 1937 at the Palace Theatre in London, and in April of the same year played the same part at the London Coliseum.

She first appeared on the New York stage at the Shubert Theatre May 11, 1938 as an Angel in "I Married an Angel." The same year she entered films. Her first movie was "The Goldwyn Follies." She remained in Hollywood to appear in a number of other films.

In 1943, she returned to her first love, the ballet theatre, to appear in her husband's (George Balanchine at the time), revival of "Apollo" and "Errante."

JOAN CRAWFORD (nee Lucille le Sueur)—Born in San Antonio, Texas in 1908, once danced in the chorus at the New York Winter Garden for \$30.00 per week.

The confidence and help of N.T.G. (Nils T. Granlund), well known announcer and producer of night club shows during the prohibition era, was responsible for Miss Crawford's first appearance as a featured performer in a musical

that starred the famous vaudevillian, Harry Richman. Dancing a vivacious rendition of the Charleston provided her the first step up the ladder of success. Aside from being beautiful with huge blue eyes and perfect features, she had very few other accomplishments at that time.

In spite of the failure of several of her Hollywood screen tests, she acquired stardom in 1933 when she co-starred with **CLARK GABLE** in "The Dancing Lady." In that same film a young man fresh from Broadway musicals was making his debut in motion pictures playing a minor part as the dancing partner of Miss Crawford; his name was—**FRED ASTAIRE**. The combination of these three great talents made the picture a box office success and one of the biggest money grossers.

In 1945 Joan Crawford traveled to greater heights when she won an "OSCAR" for her brilliant performance in "**MILDRED PIERCE**."

Self-taught, she speaks several languages. She is known to use half the make-up for street wear that the average girl or woman does. She is one of the rarest and extraordinary ladies in movieland to attain the highest point of success in the toughest and most competitive business in the world.

Currently, besides her busy schedule as an actress and mother of two girls Cathy and Cindy Steele, she is active in public relations work for the Pepsi-Cola Co., in which her late husband Bob Steele was one of the executives.

MAE MURRAY (nee Marie Adrienne Koenig)—Actress-Dancer—Born in Portsmouth, Virginia.

While in her teens Miss Murray starred in three Ziegfeld Follies shows, the Follies of 1908 which also starred the distinguished

NORA BAYES, the Follies of 1909 that also billed SOPHIE TUCKER as an attraction and the Follies of 1915 that co-starred Mae Murray, ANN PENNINGTON and the perennial ED WYNN. It was while appearing in these shows that she was publicized as "The girl with the bee-stung lips."

During the Jazz Age a young composer named IRVING BERLIN was producing his first musical comedy titled "WATCH YOUR STEP" billing IRENE AND VERNON CASTLE. Unfortunately a few days before the premiere Berlin found himself with only half a dance team when Irene was suddenly taken ill. Remembering the talented and petite dancer, Mae Murray, whom he had seen perform at the Sans Souci Club, he engaged her to dance with Vernon until Irene was well enough to dance again.

This one in a million chance was the start of a fabulous career for the vivacious blonde; for after the 1915 edition of the Follies she was contracted to go to Hollywood, where she rose to stardom.

Her first film was "TO HAVE AND TO HOLD" with WALLACE REID.

The first screen version of Franz Lehar's "THE MERRY WIDOW" was produced by M.G.M. teaming Miss Murray with the late JOHN GILBERT. They reached new heights in their careers when they danced "THE MERRY WIDOW WALTZ" in the film. The picture played sixteen months on Broadway and their exciting execution of the dance started the waltz craze around the world.

In the late twenties, when titles were a novelty in Hollywood, POLA NEGRI was the first one to start the fad when she became Countess Domschi.

GLORIA SWANSON followed

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when she married the Marquis de la Falaise. Miss Murray went them one better when she fell in love and married Prince David Mdivani, making her a Princess. The legendary RUDOLPH VALENTINO was best man at their wedding.

Mae Murray was also the first motion picture star to make personal appearances in major theatres throughout the United States breaking attendance records wherever she played.*

Interesting reading is her biography written by eminent author JANE ARDMORE titled "SELF ENCHANTED." It has to do with the razzle-dazzle world of Hollywood and Broadway in the 20's. I recommend it highly.

Editor's Note:—It might interest Dance Digest readers to know that Miss Murray's dance partner on that tour was the author of this article — William D'Albrow — who danced under the name of William Moffa, his given name.

NEW BALLET COMPANY FORMED

Pacific Ballet—a new concert dance group under the direction of dancer Alan Howard—has been formed in San Francisco. The new company will be a resident of San Francisco group where it will dance at popular prices.

The first performance here will be Friday, May 26 and Saturday, May 27, in the Veterans' Auditorium, Civic Center.

Pacific Ballet plans to perform "more interesting and dramatic ballets" according to the organizer and director Alan Howard.

Howard is a former premier danseur of the Ballet Russe de Monte Carlo. He performs the dual role of director and leading dancer in the new company.

Marc Wilde, the assistant director and dancer, serves as the Company's principal choreographer, and has gained a wide reputation for his compelling dramatic ballets such as the *Miraculous Mandarin*, *Sur la Plage* and the new *Variations for Fun*. Mr. Howard and Mr. Wilde have included abstract as well as humorous ballets to the Company's repertoire.

The Pacific Ballet concert group consists of soloists from the Company who tour in different cities and prefer ballets created for a concert company. Among the dancers are: Dennis Allen, Grace Doty, Rita Agnese, Ron Poindexter, Patricia TeRoller, Christine Walton and Christine Bering.

On Friday, May 26th the Company will perform *Simple Symphony*, the *Don Quixote Pas de Deux*; the *Miraculous Mandarin*, and *Jazziana*.

On Saturday, May 27th, the group will dance: *Pas de Huit*, the *Raymonda Pas de Deux*, *Variations*

for *Fun*, *Sur la Plage*, and *Rounds*, a new classic ballet.

Costumes for the Company have been designed by San Francisco designer Don Ransom.

Tickets for the first performances are on sale at the Sherman and Clay box offices.

For further information write:

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DANCE MAGAZINE AWARDS

Moscow's IGOR MOISEYEV, Chicago's MARIA TALLCHIEF and New York's MERCE CUNNINGHAM are announced as winners of Dance Magazine's Annual Awards.

Underlined in each of the citations is the role of the exchange tours of such dance artists in fostering international good will. Next month, as part of the USA-USSR exchange agreement, S. Hurok brings Mr. Moiseyev's fabulous Moiseyev Dance Co. for a ten-week return visit to America, which begins April 18 at the Metropolitan Opera. Miss Tallchief, who is just completing a US tour with American Ballet Theatre, won high praise abroad last fall when she toured Europe and the USSR with that company; they will be back on Broadway (at the Broadway Theatre) for a two-week season beginning April 24. Mr. Cunningham has long been a leading figure on the American modern dance scene; in recent years — without government support — he has been scoring successes (as well as stirring up some healthy controversy) in Europe with his provocatively experimental works. This summer he and company members will be artists-in-residence at the University of Colo-

rado in Boulder, and at Connecticut College in New London.

Citations to the winners read:

TO IGOR MOISEYEV . . . who has molded Russian folk material into a new and stirring theatrical form. The tours of his unique company have helped to build a firmer bridge between the Soviet Union and the United States.

TO MARIA TALLCHIEF . . . star with a truly American flavor, whose qualities of elegance, brilliance and modesty enabled her to make a distinguished contribution to the cultural mission of American Ballet Theatre in Europe and Russia.

TO MERCE CUNNINGHAM . . . dance innovator whose visual concepts and performing language have influenced a generation of choreographers, and have given European audiences a stimulating image of contemporary American dance.

The Dance Magazine Awards were held at the New York Athletic Club, April 28, 1961.

- James Rozanas will conduct Acrobatic classes at the Germania Hall in San Jose from July 4 thru the 28th —at the Betty Dali Studio in Modesto July 17-21, at the Veterans Memorial Bldg., Vallejo, Calif., July 3-9th, Rose Ann's Dance Studio, in San Francisco June 26-30th.

- The Shirley Broughton Modern-Ballet Company is scheduled to dance in the opera "La Traviata" to be presented by the Bronx Civic Opera Company at Taft High School on Saturday, April 15th. Choreography by Shirley Broughton; dancers include Robert du Mee, Louanna Gardner, Diana Paoli Lois Rosner and Miss Broughton.

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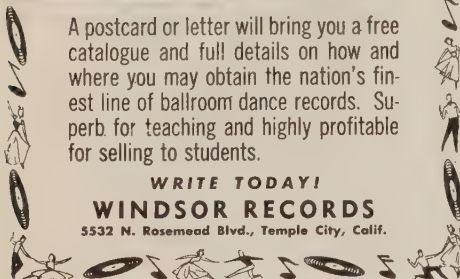
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ley & Doyle, Sam & Kitty Morton, Hayes & Bandy (he's the one of the "Bandy Twist" fame), Bissett & Scott, Montgomery & Stone, Ryan & White (of George White's Scandays), and many, many others, each contributed some movement or style, or something that improved what had been done before.

... Bill Robinson was the ultimate of the wooden shoe dancers ... one could hear a pin drop when he was on stage, and if there ever was such a thing as poetry in motion and sound, his dancing was the greatest example of it. ... James Barton, Will Mahoney and of course, Bill Robinson, were truly the last of the great wooden shoe dancers, altho Bill Robinson has gone to his great reward, ... and, James Barton has long since hung up his wooden shoes for a brilliant dramatic career, and the whereabouts of the one and only Will Mahoney is not immediately known, ... Their memory will always be with us. More anon.

DID YOU KNOW?

(Part Three)

By Homer Babb

THAT—Lancashire Clog actually was the father of our modern day rhythm tap dancing, and was first introduced from England by a great dancer of his time, Bobby Winstanly, who used wooden soled shoes. ... the English Clog came shortly after, and a dancer named Charley Queen just about revolutionized American wooden shoe dancing with his amazing dexterity in executing triple shuffles and nerve rolls in 2/4 and 4/4 time. ...

All of the great dancers, and would-be dancers of the day worker frantically to master Charley Queen's technique and to this day many trick steps used in modern tap and jazz are the outgrowth of Charley Queen's bequeathment to the modern day dancing scene. ... However, time marches on, and under the leadership of many of the trick wooden shoe dancers of yesteryear, the progress of Buck Dancing could not stand still. ... Tommy Callahan, John Galvin, Billy Hale, How-

- The Idyllwild Arts Foundation in cooperation with the University of Southern California will present a Contemporary Dance Workshop July 17-28 at Idyllwild.

- The Dance Caravan will again tour the country presenting a staff of nine teachers representing Ballroom and the Stage Dance Arts.

- The Mason-Kahn Studios in San Francisco will feature Norman Kermond of the Ice Follies acro-skating team who will teach acrobatics from June 14 thru Sept. 3rd. Rod Strong will teach Jazz Modern and Balletic tap. Lyle Miller will instruct Tap classes.

DANCE TEACHERS'

ASSOCIATIONS

*You are welcome to send news of
Your Association to this Column*

DANCE MASTERS of MICHIGAN announce their first Annual dance to be held at the Veteran's Memorial Hall, Detroit, June 11th from 2 to 5:30 p.m. There will be a Teen and Pre-Teen Dance Competition in Free Style and School Figures in Foxtrot, Waltz, Rumba, Jitterbug, Cha Cha and Tango. The three divisions will be 3-6th grade, 7-8th grade and 9-12th grade. Attire will be semiformal. White gloves for girls, jackets for boys. At the General meeting held at the Frances Wadsworth Studio in Detroit Joe Cornell taught Ballroom and Enid Ricardeau explained the new department of Jazz Terminology.

DANCE MASTERS of WISCONSIN held a Material Session at the Pfister Hotel Apr. 16 in Milwaukee, Wisc. Faculty members included: Charlotte Colwell, Modern Jazz; June Rold, Grade 1 Cecchetti; Fran Scanlan, Professional Tap; Gene Norman, Ballroom dances followed by a Ballroom Forum.

DANCE MASTERS of AMERICA CLUB 13 held a One-Day Material Session May 8th at Rose Ann's Studio in Menlo Park, Calif. Faculty members included: Carol Mack, Modern Jazz; Dale Lefler, Tap; Ann Davlin, English approach to Ballet; and Kay Taylor, Ballroom.

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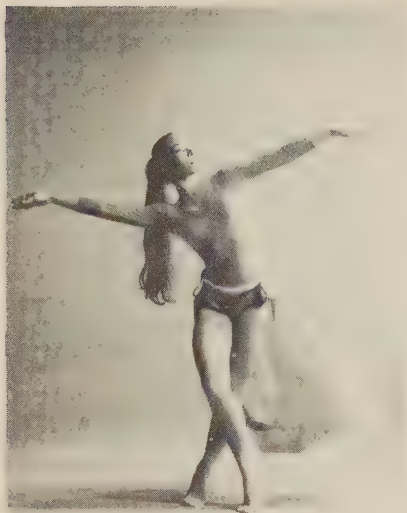


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DANCE EDUCATORS of AMERICA held a Material Session April 16th at the Astor Hotel in New York City. Faculty included: Barbara Gregoire, Production; Nina Straganova, Ballet; Tom Roba, Modern Jazz; Jack Timmers, Tap;



Gladys Bailin in concert by
Alwin Nikolais.

—Z. Freyman—

the DANCE in NEW YORK

—Bill Hooks.

ALVIN NIKOLAIS DANCERS

For some years now one has come to expect from the Nikolais dance group a highly exciting theatrical presentation filled with endless stage effects and liberally spiced with color and sound. In his latest offerings, *Stratus* and *Nimbus*, lavish use was made of all of these elements.

To interpret the meaning of either *Stratus* or *Nimbus* would in effect be to superimpose upon Nikolais' work, for each dance evidently exists for its own momentary visual effect and has little relation to the dance which comes before or that which goes afterwards. However, this is not to say that the dances of a given work, *Stratus* for instance, do not have a certain unity of style, decor and sound. They do indeed, and even seemingly they have a structure which builds to a climax of a kind. The whole of *Stratus* partook of an airy and lofty feeling, having a touch of light, high, rarified atmosphere about it. Three of the seven sections of *Stratus* were noteworthy, each for a different reason. There was a strange trio with Beverly Schmidt

Renee Montgomery, Advanced Foxtrot; James Mitchell, Cha Cha; Hank Renzi & Lou Stevens, Tango and Artie Phillips, Mambo. DEA will hold a 3-day Convention in Seattle, Wash., Aug. 27-29. New York Summer Session dates are July 9th thru July 28th.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an All-Day Material Session at the Sheraton Towers in Chicago on April 9th. The faculty included: Gus Giordano, Modern Jazz; Bentley Stone, Ballet Technique and Dance; Don Ford, Tap; Anida Sedala, Beginning pointe work; and Byrnes & Swanson, Star Ball Film.

Following are the dates for CNADM's Summer Sessions: Aug. 5-10, Training School, Aug 11-12 Ballroom Workshop and Aug. 13-17, Convention.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA DMA Club 1 held a One Day Ballroom Spectacular at the Aragon Ballroom April 9th. Faculty included: Laurie Haile, Alan Neilsen, John March and Jill & John Morton.

and two huge cloud-like blobs, in which Miss Schmidt appeared and disappeared as though floating in a gravity-free zone of outer space. There was a wonderful, bouncy duet for Murray Louis and Gladys Bailin which was a pure delight in movement and execution—and this was one of those rare times when Mr. Nikolais used no prop or other theatrical device, just choreographic invention, and how well it worked! Gladys Bailin, as always, was in peak form, not only from the standpoint of technical prowess, but also from the magnetic quality of projection which she brings to all her roles. The other outstanding section of *Stratus* was a solo by Beverly Schmidt, the main focus of which was the adroit manipulation of a China-silk flame skirt.

Nimbus was hampered from the beginning by a set which severely limited the use of the stage space. It produced a monotony of stage design which was soon apparent as the work progressed. However, *Nimbus* was a tightly constructed work with a unified style, which if it must have a name could be called "archaic." The "Prelude" to the work showed shadowy figures appearing out of darkness, as though emerging from the dim past. Then when all were fully revealed there were relationships developed which seemed to function according to the mores of some antique court. There was an especially piquant dance by Gladys Bailin and two court ladies, Peggy Barclay and Beverly Schmidt, in which a clever and comic use was made of the set pieces. Otherwise the dances seemed hampered by the confines of the decor. A fitting ending to *Nimbus* was achieved when the figures receded one by one into darkness as though this glimpse into an archaic time had been only a halucination.

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On the same program Nikolais presented three dances from an earlier work entitled *Kaleidoscope*. These dances were frankly "prop" inspired works, but exciting on their own terms. *Skirts* was perhaps the most inventive and certainly was a welcome touch of humor. *Pole* gave Gladys bailin and Murray Louis another chance to overlay a prop-dominated work with a projective force which in turn was able to master the prop itself. The full company wave an exciting performance of *Discs*, a precision piece which was expertly performed.

A Postscript: Once again this reviewer left the theatre having been bountiously fed with the many things which Nikolais offers in a full evening concert — and once again felt his great need for a fuller sense of humanity and a nobler design than the masterful cleverness with prop manipulation or bring this talented man into complete creative focus. With each new program there is the hope that these elements will become an integral part of the Nikolais creation—perhaps next time the bravos can come without qualification.

MIDI GARTH—

For her first New York dance concert in two years Midi Garth presented a program of eight solo dances from her existing repertory and two new works in which she was assisted by Elizabeth Rasumny

and Linda Stallman. In the now familiar solos one was aware of several new aspects of Miss Garth's performance. First of all there was much more personal assurance; some of the rather tentative quality which was formerly so noticeable in her performance attitude seemed to have lessened. Also the re-costuming of most of the solos showed a much more theatrical approach to the mood of the dance at hand and was a welcomed relief from her usual solution of leotard and tights for everything.

Midi Garth has a quality which brings a certain uniqueness to her as a creative artist—let us try to define that slippery thing called "quality." Miss Garth could be everyone's "ordinary woman"; there is a certain everyday look about her; an aura of the small, insignificant, sometimes rather pathetic creature who somehow manages to say, "look, even ordinary little me has something to say on an artistic level." Within this small frame she is sometimes quite an artist. She manages to raise the small and the ordinary to a level that is bigger than life, and when she does that the stage becomes theatrically alive. This quality was most evident in *Ricordanza* and *Time and Memory* where the pleasant and serene side of a rather commonplace individual took on an air of elevated artistry. The reverse of these qualities was magnified to theatrical proportion in *Anonymous*, where the fears, doubts and insignificance of the "little person" were served up in their essence.

These were the positive things about Midi Garth. Unfortunately after a full concert by her they become almost balanced out with the unsuccessful aspects of the program. First of all, her comedy pieces fall flat—and this is rather strange because she could be very close to the Chaplinesque as far as

pathos is concerned. Then the limitations of her technique, as well as her inventive range within that technique, was much too apparent, causing endless repetition of a really small vocabulary. Both of the new works suffered because of these negative features. *This Day's Madness* attempted comedy but failed to be humorous. *Voyages*, of a serious and esoteric nature, simply was not rich enough choreographically to be really interesting.

- Oscar and Gertrude Hallenbeck, Albany, N. Y., presented their Spring Concert May 7th at the Albany Academy for Girls.

The program included the children's ballet "Alice in Wonderland," choreographed by Gertrude Hallenbeck, Ballet Concerto, Krakowiak and Modern Jazz Theme. A Modern Work "Exodus" and "Spirituals," choreographed by Oscar Hallenbeck, complete the program.

- FOLK AND SQUARE DANCE FESTIVAL will be held June 11, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE ADMISSION. Hosted by SAN FRANCISCO FOLK DANCE CAROUSEL. Sponsored by the Recreation & Park Department and the San Francisco Council of Folk Dance Groups.

- Leticia Jay is scheduled to teach her J-Notation for DEA this summer. The Teachers' Training School is combining it with Ethnic, etc.

- Tagore's 'The King of the Dark Chamber', an off-Broadway show in which Leticia Jay choreographed the gestures for Jan Hus House, has received excellent press notices since it opened in February of this year.



Left to right: Lou and Mary Jaramillo, 5th place; Paul and Agnes Wagner, 2nd place; Jeff and Byrdie Jeffries; Duke York, General Manager of the Avalon Ballroom; Edna and Syd Woolard, 1st place. Directly behind, William D'Albrew; Bill Haggerty and Gussie Guild, 3rd place; Bud and Ethel Litt, 4th place.

AVALON'S FOX-TROT CHAMPIONSHIP CONTEST

By William D'Albrew

Setting a precedent indicating that dance contests need not be the cut-and-dry type they usually are, Duke York, general manager of the Avalon Ballroom in San Francisco, proudly presented an entertaining and outstanding show that consisted of a cast made up of the finalists of the Northern California Fox-Trot championship contest. There had been ten weeks of qualifying preliminaries to select these winners who would subsequently compete against each other for the championship, which took place Sunday, April 16th.

With the imagination of a Broadway producer, Mr. York, with the approval of John Whooley, owner, went all out to make this event a long remembered one by those who participated and those who wit-

nessed these top dancers in action.

The contestants and the judges representing various local dance studios, made an impressive entrance when they came through an archway especially built for this occasion. Duke York, acting as M.C. started the ceremonies by introducing the Parade of Champions. There were fourteen couples, the men in white ties and tails and the ladies dressed in beautiful gowns with the length, in accordance with the contest rules, not closer than ten inches to the floor without shoes. As one couple after another marched through the archway, a spotlight followed them until they reached their respective position, culminating in a V-shaped formation.

Preceding the contest, teen-agers Reggie Menard and her partner Larry Wagner executed a beautiful waltz number choreographed by their teacher, Jeff Jeffries. They were applauded several times when



Larry lifted Reggie into some spectacular tricks and spins.

The Judges were then introduced and seated in different parts of the ballroom. The contest began with each couple allowed one and one-half minute to display their ability. The contestants, mostly members of the National Smooth Dancers, were Syd and Edna Woolard, Paul and Agnes Wagner, Ray and Ruth Hogstrom, George and Tena Goins, Carl and Claudia Gavert, and Stan and Corinne Mattingly, all from the Garden City chapter in San Jose; Bud and Ethel Litt, Lou and Mary Jaramillo, Sam Green and Evelyn Prince, Bill and Ruth Schmidt, Eddie Sylvia and Lydia Sobel, Mario and Viola Saisi, Larry and Eileen Lee, all members of the Golden Gate chapter, San Francisco; Bill Haggerty and Gussie Guild, Lake Merritt chapter, Oakland.

While the scoring was being totaled and checked by your reviewer and Jeff Jeffries, committee chairmen, the judges contributed greatly to the enjoyment of the evening by their dance exhibitions. Dianne

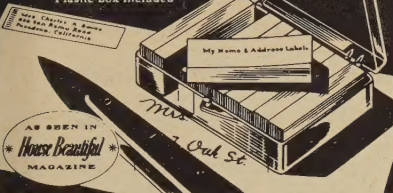
Drummond of the Xavier Cugat studio paired off with Bob Trent of the Trent School of Dance, to give a sparkling rendition of Swing; Art Guyton of the Fred Astaire studio danced an interesting version of the Samba with Joyce DeWitt; Phyllis Lund and Phil Cleveland, Arthur Murray studios, a Tango; and Bryan Delaney and Jaqueline David of the John Nash studio, a lively English Quickstep. Unfortunately, the ever popular Poetry in Motion dance team of Diane and Ted Wayne, proteges of your reviewer, who are expecting a blessed event, were unable to join the roster of entertainers. At this time, last but not least, Jeff Jeffries and his talented partner, Byrdie, danced in Tone Poem style their beautiful interpretation of "Tenderly."

Duke York then announced the winners—Syd and Edna Woolard, Menlo Park, 1st place; Paul and Agnes Wagner, San Jose, 2nd place; Bill Haggerty and Gussie Guild, Oakland, 3rd place; Bud and Ethel Litt, San Francisco, 4th place; Lou and Mary Jaramillo, S.F., 5th place.

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